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# THE DELIUS SOCIETY JOURNAL NUMBER 43

EDITOR: CHRISTOPHER W REDWOOD

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#### **EDITORIAL**

WHAT'S IN A NAME? Quite a lot, it would appear, to judge by the strength of feeling that has been expressed against our last issue's suggestion of "Deliana" as a name for the Newsletter. Correspondence has poured in from all over the globe, and the Editor almost began to feel he was becoming a major contributor to the world paper shortage. Amongst other things, it was pointed out that "Deliana" (or, for that matter, "Delian") is etymologically incorrect, appearing to derive from Delia rather than Delius. Many members felt that the new name should contain the word "Delius" in an unadulterated form, which inevitably leads to the title "The Delius...". Of the various possibilities available for the final appendage, "Journal" seemed the most suitable and popular, if not exactly the most original. Names of compositions were generally felt to be not sufficiently obvious to the casual observer. So from this issue we are "The Delius Society Journal". Many thanks to all those who expressed their opinions.

Only last quarter I wrote how annoying it is to hear of events that would interest Delius Society members at a time when it is too late to publicize them. Before the words had even appeared in print, I received a telephone call informing me of the world première of two unpublished Delius part-songs, and giving me two whole days' notice. Fortunately I was able both to attend myself and to pass the news on to one or two members. The songs were two early works, "Sonnenscheinlied" and "Durch den Wald", dating from 1887 or earlier, that is, Leipzig or even American days.

I was glad not to have missed them, for although they were hardly important discoveries, they both showed prophetic signs of the composer's mature style. Perhaps not suprisingly, there was an echo of the Brahms of "In stille Nacht" (although I see that "The Times" critic considered them "practically throwbacks to Mendelssohn"). Further comment on these, and other rare Delius pieces heard recently, appears elsewhere in this issue. Meanwhile, the concert in question was recorded by the BBC, and I imagine will be broadcast in due course. May I again appeal for advance information on such matters - even if the knowledge is supposedly confidential? After all, it cannot do any harm to swell the audience by a score or so of Delius Society members:

One of my pupils recently showed me a book I had not come across before, "Music in the Modern Age", the fifth in a series edited by F. W. Sternfeld, Reader in the History of Music at Oxford University. The book is divided into sections according to country, and England has two chapters, "Music and Society" by John Deathridge and "England: An Account of Composers" by R. T. Beck. The

# RPO/Groves Festival Hall

## Stephen Walsh

That tireless promoter of mislaid causes, John Ogdon, was on parade once again in Tuesday's RPO concert, this time with the early Piano Concerto of Delius. "It is to be found", drawled Beecham in 1959, "in the repertoire of most pianists . . and the public likes to listen to it".

Poppycock, even in 1959, though the remark may have a clarion ring to those who like to base their assessment of Delius on the myth of his popularity.

In fact on Tuesday even Mr Ogdon needed a score and his audience was smallish, despite the added draw of Holst's Planets. Let's accept that Delius is a minor, unpopular and unplayed composer.

Such acceptance certainly makes his music easier to enjoy, and especially those works which even the most belligerent Delian would besitate to hail as masterpieces. The Piano Concerto is such a work. Although it comes to us in a radical revision made in 1906, its substance dates from 10 years earlier.

The concerto is rambling and samey, not yet characteristic in idiom (Wagner and Grieg pursue an unhappy courtship), and if the revision improved it, it can only have been by making it shorter. Its final ground-plan, with a dreamy slow movement stuck in between a dreamy second subject and a dreamy recapitulation (in lieu, perhaps, of a dreamy development), surely solves nothing.

The work is worth playing still because the rhapsodic material has charm and because, rather surprisingly (to me, anyway) the piano writing is effective and often exquisite.

The result may not be uplifting, but it is absorbing in a narcotic kind of way. That it should once have been dismissed as "reach-me-down" is grossly unfair, and Mr Ogdon's effortless performance, sweetly accompanied, made the point persuasively.

The recent performance by John Ogdon of the Piano Concerto is reviewed elsewhere in this issue. However, members may be interested to read the impressions of the critic of "The Times", reproduced below. It is not my intention to comment on the critique, for it is its own indicitment: the contradictory nature of the final two paragraphs, the non sequitur at the beginning of the fourth speaks volumes for their writer. I will merely remark that I thought that this type of criticism had died out long ago.

former begins with an introductory essay on Parry and Elgar, while the latter takes Delius as its starting point, describing him as "the composer who set 'modern' British music on its way"...."Sir Thomas Beecham's advocacy and brilliant conducting of Delius' compositions certainly advanced the reputation and helped to keep them in the concert repertoire, but since the great conductor's death, interest in the music has slumped drastically. In spite of this, there is a strong case for taking Delius' music as something more than an odd aberration which has long since had its day. No conductor, however great and dedicated, can be the sole reason for a composer's success. The fact remains that Delius' so-called weaknesses are held to be sufficient ground for neglecting him, and, as a result, the frequently remarkable and beautiful sounds in which his works are so rich are generally ignored". The third sentence of this paragraph seems to me to be a fair comment on the Delius-Beecham myth, although I cannot agree with the earlier remark that interest in the music has slumped drastically since that conductor's death. Only a few weeks ago I received a letter from Mr Lovgreen of Liverpool pointing out that he had noted thirty-two broadcasts of major Delius works by the BBC in 1973, to say nothing of the shorter items. And what does the writer consider to be Delius's "so-called weaknesses"? He names two: melodic writing and harmony. "As regards the former, the composer's tendency to develop a melodic line from a single idea, frequently in some kind of triple time, can tend to monotony if it is handled without sufficient flexibility". (This would seem to me to put the onus on the interpreter rather than the composer).... "As with his melodic construction, so his harmonic schemes follow, not the tensions and resolutions of nineteenthcentury practise, but merely the composer's feeling of what was apt and suitable at a given moment. It is indeed a kind of impressionism, though totally different from that of Debussy, lacking the intellectual rigour of the French master and lying closer to improvisation".

The writer's final summary is: ".....he represents something unique in English music, the distillation of a sensibility which, while limited in range, yet experienced the world in a distinctive fashion and found a language to give that experience expression".

Other contributors include Rollo Myers, Colin Mason, Eric Walter White and Reginald Smith Brindle. Published by Weidenfeld and Nicolson at £6.50, "Music in the Modern Age" is worth requesting through your local library.

## DELIUS IN LONDON - 75 YEARS LATER By ROBERT THRELFALL

On May 30th 1974, 75 years will have passed since that notable one-man concert which publicly introduced the music of Delius to the land of his birth; and even today the generous programme then given, though consisting entirely of music composed before his key work - "Paris" - would hardly be called unrepresentative. Although the opportunity of marking this anniversary in the obvious way by a repeat performance has not been grasped, several little-known or unknown scores have been heard in London during the current season, of which one listener's impressions are here described.

The first date in what was to become a minor festival of rare Delius music was Saturday November 17th, 1973, when "Lebenstanz" was given at Studio 1, Maida Vale, by the BBC Symphony Orchestra under Norman Del Mar in an "Orpheus Britannicus" concert later to be broadcast on Radio 3. This work relates straight back to that first concert, being the final 1912 version - not all that different in overall character - of "La Ronde se déroule" first given in 1899. Beecham lavished his praise on the piece (although apparently he never played it); Delius himself, in 1912, thought it his best orchestral work; but it must surely now be his least-known major mature score. How many members have ever heard it before? Norman Del Mar's conducting ensured a vigorous and workmanlike performance of a score which chiefly resembles the carnival-like portions of "Paris" without those poetical stillnesses which add such a fourth dimension to that work. To hear "Lebenstanz" again shortly, broadcast and hence in better focus than in the slightly-larger-than-life-size acoustic of the Maida Vale studio is a pleasure in store for us all.

On Sunday December 23rd came the next infrequent work: a broadcast of Flecker's "Hassan" with all of the music originally composed for it by Delius. This performance has come in for quite a lot of criticism: because of the actual balance of emphasis given to some of the themes of the play on this occasion, because of the execution of the music, or because of the superimposition at times of the two. Be this as it may, it was good to hear more than the snippets from records which have previously marred more ambitious renderings. As an appendix, so to speak, we were also given separately most of the extra movements later supplied by Delius - several interludes, and Ishak's poem - as well as the "Dance Generale" contributed anonymously by Percy Grainger.

Friday January 11th 1974 was the date of a concert of music by Wilbye, Warlock, Delius and Holst given at St Johns, Smith Square, by the Linden Singers. Apart from the ever-magical "On Craig Ddu" and the cheerful "Midsummer Song", these accomplished performers intro-

duced us to two exceptionally early choruses by Delius, "Durch den Wald" and "Sonnenscheinlied". Dating from the mid-eighties, originality was not to be expected in these "pleasant trifles", as Beecham called them. A charming performance, however, roused the previously somewhat reserved audience to a warm reception. Simple as the songs seemed at first glance, the performers themselves readily acknowledged increased enjoyment with increasing study; here again, their enthusiasm can be recaptured when this programme is broadcast, as it is to be later on.

At the Royal Festival Hall, ballet being concluded, the concert season opened on Tuesday January 15th with a programme, chiefly of English music, offered by the Royal Philharmonic Orchestra under Sir Charles Groves. That elderly war-horse, the Piano Concerto, was led out of temporary retirement by John Ogdon, who had not played it in London before. If his performance just occasionally lacked the last ounce of poetry brought to the work by Clifford Curzon, his firm grasp of Szanto's professional pianism made for a reading which hung together excellently; and, supported by a worthy accompaniment, showed the neglected work in the most favourable light. Although it is disappointing to learn that the projected recording by these artists is now deferred, there is consolation in the knowledge that Benno Moiseiwitsch's excellent performance is to be reissued - also that, at long last, a study score and new two-piano version (both based upon the Beecham edition) are to be published later this year.

Delius's birthday, January 29th, is usually marked by the BBC with a suitable feature, and this year it fell to their Concert Orchestra to pay tribute. Their exceptionally interesting programme under Ashley Lawrence (which I was privileged to hear from the control room), besides including the ever-beautiful 'early/late' "Irmelin' Prelude and the "Dance Rhapsody No. 2" - not much less unfamiliar, this last, than "Lebenstanz" also gave us two real novelties: "In a Summer Garden" in its original version, and the incidental music to "Folkeraadet" never before heard in England complete. It was Gerald Abraham who had first mentioned to me some years ago the existence in the BBC Music Library of a manuscript score of the original "Summer Garden", formerly owned by Constant Lambert and reconstructed by Henry Gibson from some MS orchestral parts. (The autograph score, of course, belongs to the Delius Trust.) The enthusiasm of Alan Jefferson, then manager of the Concert Orchestra, ensured the inclusion of these rare works when planning the 1974 birthday tribute. The jovial and not-too-serious music to "Folkeraadet", where occasionally a snatch of Delian poetry was heard between the popular tunes in their Meistersinger-like setting, was undeniably attractive even if neither profound nor wholly characteristic. "In a Summer Garden" on the other hand, in that earlier version which Delius himself had conducted in 1908, was quite a revelation. Often spendthrift of promising openings - witness that of the Double Concerto as just one - that haunting, but subsequently almost totally neglected phrase which opens the

work returned in the early version on horn and oboe solos towards the end of the somewhat too extended concluding section. The Loing, too, flowed more sluggishly with the rather incongruous bells from "Brigg Fair" also in evidence at times. Only a master could wield the pruning knife as skilfully as the composer later did here, sacrificing much lovely music but drawing the whole together and improving the texture so as to form an almost-perfect masterpiece - yet still some delight to call him, and his greatest interpreter, gifted amateurs.

So to the last of our series - a performance, the second in London and only the fourth ever of the early symphonic poem "Paa Vidderne", given a bracing performance by Leslie Head and the Kensington Symphony Orchestra in a refreshingly varied programme, again at Smith Square (recently described as a "fashionable concert hall" by the "Daily Telegraph"). As it has needed the personal efforts of our two distinguished archivists to establish the correct details and dates of the first two performances of this work, I'd better get my facts right now. But it is easy to remember that it was on Tuesday March 5th, for that was the date of the formation of the new Government. After a fairly detailed reconnoitre of the surrounding area it was decided, in order to avoid the police on duty in Lord North Street, to storm the citadel of Smith Square from the S.S.E., the attitude of this new Government to Delius being as yet undetermined. Apart from being gracious to the eye, the acoustic of St Johns appears to have suffered not at all from deconsecration; and Delius's early Ibsenite mountaineering expedition came over as an exhilarating piece. As already noted in "Folkeraadet", but here more frequently, echt-Delian phrases emerged often suddenly from surroundings recalling other or earlier giants: Grieg principally; but also Richard Strauss, in a penultimate section underpinned by a B major pedal. Surely this work deserves the occasional further performance: this one was recorded for later tranmission by BBC Radio London on Thursday July 25th.

As said before, the best tribute might have been a repeat of the 1899 programme entire; but anyone who attended the various performances here mentioned must rejoice that interest is still so evident in the byways as well as the highways of Delius's art. The eagerly-awaited recording of "Koanga" - together with a reissue of the vocal score thereof and the new lib-retto - is perhaps an even more practical proof of Delius's continued following 75 years later.

"I see Fritz has given a concert" was his father's sole laconic comment on the events of May 30th 1899. We may be grateful that the obstinacy of the parent in personal matters became such a single-minded trait in the son, devoted as he was to that rare musical integrity of which were born so many "poems of life and love" that could have sprung from no heart nor mind save his own.

# GREZ BEFORE DELIUS - PART 2 By CHRISTOPHER REDWOOD

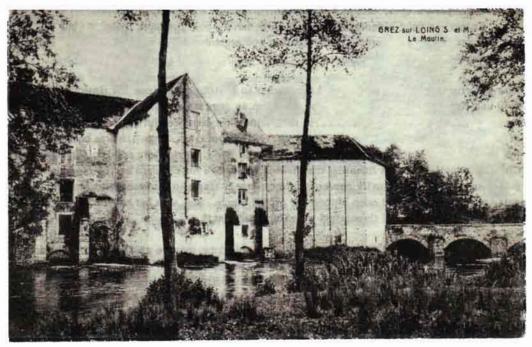
My first article (Newsletter No. 42, page 14) dealt with the artistic community of the 1870s, first at Barbizon and later at Grez-sur-Loing, prominent amongst whom was Robert Louis Stevenson. We now move on six years from the last summer that Stevenson spent at Grez to the year 1883, when August Strindberg first visited the village. Strindberg (1849-1912) was thirteen years older than Delius and at this time he had been married for seven years to the first of his three wives, Siri von Essen. The marriage was already beginning to show signs of strain and both partners were in poor health. Travel was recommended and they decided to go to France. Grez-sur-Loing was chosen because there were by now a number of Swedes in the artistic colony and one of them, the painter Carl Larsson, was a staunch admirer of Strindberg, hailing him as "the Swedish Emile Zola". Their headquarters was the Hôtel Beau Sejour, and they found the community so amusing that Siri wrote a description of it for a Swedish magazine. August, however, found himself unable to settle, and in November, after only a few months' stay, they moved on to Paris.

Although he did not at first take to the city, he was flattered to find himself hailed as the leader of contemporary Swedish literature. Outstanding amongst the Scandinavian group was the Norwegian poet Bjørnsterne Bjørnsen (1832-1910), whose name Delius enthusiasts will immediately recognise as the poet of some of the composer's most successful songs, but who had by now become a radical more concerned with political agitation. The relationship which grew up between the two writers was one of extremes, and it easy to sense a clash of temperaments. At first the older man assumed the rôle of protector, but after a while this was resented by Strindberg, who was particularly offended by attempts to improve the delicate balance of his marriage to Siri. She in her turn detested Bjørnsen for the same reason, and was very relieved when his attempts to persuade her husband to settle permanently in the French capital were unsuccessful.

That visit to Paris lasted some three months, and in January of 1884 the family moved on to Switzerland. After their departure an appreciation of Biginsen by Strindberg appeared in the French press, but meanwhile the publication in Sweden of his collection of short stories "Married" led to a prosecution for blasphemy. (In it, the Holy Communion was described as "a shameless hoax enacted with wine at 65 or a bottle and oblates at 1 crown per pound, represented as the flesh and blood of the rabble-rouser Jesus of Nazareth who was executed eighteen hundred years ago". The charges were said to have been instigated by the Queen.) The author was at first inclined to lie low but many of his friends, including Biginsen, turned against him and insisted that he return to Sweden rather than leave his

publisher to face the charges alone. Strindberg wrote Bjørnsen a furious letter, then arrived in Stockholm to find a newspaper article by the latter which supported him and refuted the charges. He now sent Bjørnsen a telegram couched in sentimental terms, only to receive in reply a further letter of personal criticism. Long letters were sent to Jonas Lie (another Norwegian dramatist in the Paris group) deploring the behaviour of "B. B.".

In November of 1884 he was tried and acquitted and early the next year the Strindbergs returned to Grez-sur-Loing for their longest sojourn at the Hôtel Beau Sejour, amounting to ten months. His old friends rallied round but Biornsen caused offence once more, this time by trying to suggest tactfully that Siri should read through all her husband's manuscripts, selecting only the best for publication. Nevertheless, artists from Paris continued to come out to Grez and the Strindbergs became the centre of an unconventional, cosmopolitan circle. Evenings were spent at the cafés, a cabaret was started with Strindberg writing sketches and Siri playing leading rôles, and they sang duets which he accompanied on his guitar. The peace was shattered, however, by the arrival of two thoroughly emancipated Danish females,



The Mill at Grez. A post card produced by, and sold at, the Hôtel Chevillon at the end of the last century. From the collection of A C Harland Esq.

Sofie Holten and Marie David, both of whom were at first welcomed by the Strindbergs. (One cannot help being reminded of a similar group of artists - Jelka Rosen, Ida Gerhardi and Julia Wolfthorn - who arrived to paint in the Marquis de Carzeaux's garden eleven years later.)

Sofie Holten was a 27-year-old painter and journalist whose sole claim to fame is the portrait of Strindberg which she painted at this time. Strindberg suggested that they should go on a bicycle tour together: he would write articles about French peasant life and she would illustrate them. Sofie coyly declined, reminding him of his notorious misogyny and the scandal that would be caused. Marie David was only 20 years old, Jewish, and the illegitimate daughter of an alcoholic mother. She claimed that the Danish critic Georges Brandes was her father, but there is no evidence to support this. She began to study medicine but gave it up to write, and went to live in Paris where she was well on the way to becoming an alcoholic like her mother. Strindberg later described her (in "A Madman's Defence") in the following terms:

"A red-haired woman, with masculine features, a hooked nose, a massive chin, yellow eyes, cheeks bloated from drinking, a flat chest, crooked fingers - a truly hideous woman. A farm-hand would not have looked at her". She had strong views on female emancipation and argued fiercely with Strindberg. Both of these young women were lesbians.

Now unfortunately Siri had exhibited tendencies in this direction since the time that Strindberg had first known her, and she soon struck up an association with Marie David. The latter encouraged her to make another bid to continue her unsuccessful acting career and this, of course, put further strain on the marriage. (Six years later, when Siri was being divorced from Strindberg, Marie moved in to her home in Finland. Strindberg tried to persuade the Church Council who were handling the divorce to remove his children on the grounds that they were living in a sexually perverted atmosphere. Marie in turn sued him for libel, assault and battery - he had once pushed her off his porch. She won her case and the author was fined 500 crowns and threatened with imprisonment.)

Something of the kind of life enjoyed at Grez at this time may be gleaned from a letter Strindberg wrote to his friend Heidenstam in November 1885:

"Life is very sociable here. Old friends from Paris come out on Saturdays, and last Saturday we had ourselves a fair orgy that went on for two days, with singing, guitar, tambourine, flute, and wild joie de vivre; a variety show (my own), dancing, billiards, midnight snack, pickled herring and breakfast at the Danish girls', dinner with our own café chantant, and dancing at the Chevillons' pension. Almost Decameronesque (without the screwing,

at least in public. This is regarded as a private matter) and everyone who had any talent had contributed some verses (I wrote a French chansonette) or whatever. Nordström is a merry old soul (:) who sings, and sculptor Vallgren (with his wife) is a great ballad singer. We had everything you and I had written about (except naked women:). Fun and games and joie de vivre".

It is an interesting reflection on the author's state of mind that when he came to write the autobiographical novel "A Madman's Defence" two or three years later, he took just such an occasion, turned a blind eye to his own obvious enjoyment, and described only the sordid details, viewing the whole episode as a conspiracy between Marie David and his wife.

Eventually the two girls offended the peasants by seducing a young local girl and had to leave the village hurriedly. In their studio they gave a farewell banquet which, according to Strindberg,



The bridge at Grez from the garden of the Hôtel Chevillon. A picture postcard produced around the turn of the century. From the collection of A C Harland Esq.

"....ended with a row in the street. The painter's girl climbed up on a road sign and, between vomittings, howled like a wolf".

This, then, was the "fairy dell" that Delius came to inhabit ten years later: Soon afterwards Strindberg returned to Switzerland and there is no record of his having visited Grez again.

#### DELIUS IN LIVERPOOL

## By A G LOVGREEN

Readers will recall that the Delius Society Newsletter No. 40 (Summer 1973) contained a most interesting summary of performances of Delius by Sir Hamilton Harty during his conductorship of the Hallé Orchestra, supplied by Mr H. Roberts of Oxford. I thought it might be interesting to compare their record at Manchester with that of Sir Charles Groves at Liverpool with the Royal Liverpool Philharmonic Orchestra.

Over the 10 years since he came to Liverpool, Groves has given the following performances of major works:

5/9/64 Violin Concerto 15/3/65 Brigg Fair 9/11/65 Requiem 14/3/67 An Arabesk; Songs of Sunset 16/1/68 A ppalachia 5-7/3/68 Brigg Fair 26/11/68 Sea Drift 7-9/10/69 Piano Concerto 29/11/69 In a Summer Garden 20/1/70 A Mass of Life 24/11/70 Idyll 6/6/71 Paris 13/11/71 Eventyr 8-10/2/72 Paris 7/10/72 Violin Concerto 12/12/72 Florida Suite 25/3/74 North Country Sketches

In addition, two performances were planned of "Life's Dance" for the 1970/1 season, but it proved impossible to make the necessary arrangements. In the same way, the Cello Concerto was to have been played, but was cancelled because of Jacqueline du Pré's illness.

There have also been performances, under Groves's baton, of "On Hearing the First Cuckoo in Spring" (2), "The Walk to the Paradise Garden" (2), "A Song before Sunrise", the Intermezzo from "Fennimore and Gerda" and Serenade from "Hassan".

#### Second Delius Era

Sargent

This is really the second "Delius Era" at Liverpool since I began, as a schoolboy, to take a serious interest in his music. The first coincided roughly with Sir Malcolm Sargent's 'reign' at Liverpool, at a time when we also had annual visits from Sir Thomas Beecham, and we enjoyed the following performances:

Beecham.

Sargent		Deceman	
19 <b>4</b> 1 - <b>22/</b> 11 6/12	Brigg Fair Sea Drift		
1943 - 17/4	Appalachia		
1944 - 8/8	Brigg Fair		
30/9	Paris		
16/11	Violin Concerto		
3/12	Brigg Fair	14/12	- Eventyr
1945 - 25/3	In a Summer Garden	<b>28/</b> 6	Piano Concerto
		30/6	<b>A</b> ppalachia
		22/9	In a Summer Garden
21/10	Brigg Fair	29/9	Appalachia
1946 - 10/11	Brigg Fair	24/9	Paris
1947 - 7/10	Violin Concerto		
<b>25/</b> 11	Dance Rhapsody No. 1	23/12	Eventyr (RPO)
1950 -		31/1	Brigg Fair
1951 -		10/4	In a Summer Garden
		<b>2/</b> 8	Violin Concerto

(1954 - 9/2 - A Mass of Life - "postponed" because of the illness of the chorus-master. This performance in fact never took place, and we had to wait until 1970.) Sargent also gave, during this period, "The Walk to the Paradise Garden" (11 times), "On Hearing the First Cuckoo in Spring" (2), "A Song before Sunrise" (4), the "Irmelin" Prelude (2) and Serenade to "Hassan" (2). Beecham did the "Irmelin" Prelude, "Summer night on the river" and "Marche Caprice" once each.

### A Delius Revival?

Groves's performances are perhaps more noteworthy, because they started at a time when Delius's reputation was, especially amongst London critics, at a low ebb (though Holland in "The Liverpool Daily Post", Cardus in "The Guardian" and Bradbury in "The Yorkshire Post" always staunchly defended him). Much of the credit for the Delius revival is due pace Ken Russell and his fine TV film - to the work of Groves and Meredith Davies in the concert hall, and Del Mar and Pritchard on the radio. Nor must we forget Sargent and Barbirolli.

I do not think that it is too much to say that, despite the infrequency of performances of his works in concerts given by the major London orchestras, and the continued lack of sympathy shown by some critics, Delius's position as a major British composer is now once again recognised. Perhaps one sign of this, and of his restoration to the position which he formerly held, can be seen in the renewed coupling of his name with that of Elgar in, of all places, the Northern Universities' Joint Matriculation Board's 'A'-level syllabus for 1975, where the prescribed work for detailed study is "The Dream of Gerontius", while the composer to be studied in relation to the prescribed work is Delius. I am pleased to say that my collection of Deliana (records, tapes, books, scores and cuttings) has already been of much service to a colleague of my wife's at a local girls' secondary school.

DELIUS AND DOWSON

On "Songs of Sunset" as mentioned in Arthur Hutchings' "DELIUS"

By BRYAN N S GOOCH

There is much to be said for the inclusion of an accurate catalogue of works in a volume on a composer. When errors are allowed to creep in, however, the result is irritating if not actually misleading. One regrets, therefore, the ascription by Arthur Hutchings in "DELIUS" (London: Macmillan, 1948), Appendix A, p. 186 of the text of Delius's "Songs of Sunset" (1906-7) to Arthur Symons rather than Ernest Dowson. Hutchings makes it clear earlier in his volume (pp. 109-111) that the words are by Dowson; as a result, the error in Appendix A may be seen as something of a curiosity. The mistake should not go unnoted, though, if only for the reason that some readers may use the catalogue of works as a reference tool and not turn to Hutchings's critical comments. (The same false ascription - that is, to

Symons - is unfortunately to be found in Eric Blom's edition of "Grove's Dictionary of Music and Musicians", Fifth edition (London: Macmillan, 1954), II, 655. However, Alan Jefferson in "DELIUS" (London: Dent, 1972) is consistently correct.)

Those who do look to see what Hutchings has to say about the piece might wonder, at least, what role Symons played in its creation, and those without some literary knowledge might well be confused by another matter, the citation without identification of all but one work of line two of T. S. Eliot's "The Love Song of J. Alfred Prufrock" (1915). Hutchings states (p.110) that "Delius's peroration is vastly quiet, as when 'the evening is spread out against the sky' and night descends on valley, woods and hills". It might also be noted that had Hutchings quoted Eliot's subsequent line, "Like a patient etherised upon a table", he would hardly have helped his argument; in any event, failure to mention Eliot's name, given the existing contradiction between text and catalogue of works, can only serve to befuddle some readers even further.

Details about the text of "Songs of Sunset" can be set out succinctly.' The work consists of a setting of eight poems by Dowson; they are 1) "Moritura", 2) "Cease smiling, Dear! a little while be sad", 3) "Autumnal", 4) "O Mors: Quam Amara Est Memoria Tua Homini Pacem Habenti in Substantiis Suis", 5) "Exile", 6) "In Spring", 7) "Spleen", and 8) "Vitae summa brevis spem nos vetat incohare longam". (The titles listed here are as they appear in "The Poems of Ernest Dowson, ed. Mark Longaker. Philadelphia: University of Pennsylvania Press (1962) .) The poems are intact (in terms of Longaker's edition) except for the omission of the third stanza of "Moritura", the second and fourth stanzas of "Cease smiling, Dear! a little while be sad", and the final stanza of "Autumnal". Other minor changes may be noted in a glance at the score (Leipzig: F, E, C, Leuckart 1911 ); for example, line four of "In Spring", "The air is soft with sweet May showers", and "through" (line nine) suffers only a change in spelling, becoming, in the Leuckart printing, unhappily, "thro'". Arthur Symons is not credited in the score with any editing or textural revision, and his name seems to be formally connected (leaving aside Symons's friendship with Dowson, the publication of "The Poems of Ernest Dowson", with a Memoir by Arthur Symons (London: John Lane the Bodley Head Ltd., 1905) etc.) with only one of the poems Delius used in this work, viz., "Spleen", for this particular piece Dowson dedicated

to Symons. (See Longaker's edition, pp. 62, 211-212.) Only one other person in addition to the composer and poet is named on the title page of the score, and that person is none other than Jelka Rosen, Delius's wife, who was responsible for translating the verses into German. This point Hutchings either misses or fails to mention, and the omission is, to say the least, surprising given his clearly indicated interest in the influence of Mrs. Delius on the composer's life and work.

One might add that the failure of critical works on Dowson to mention Delius's, "Songs of Sunset" and "Cynara" (Dowson's "Non Sum Qualis Eram Bonae Sub Regno Cynarae"), of studies of Delius to comment adequately on his texts - here Philip Heseltine's "Frederick Delius" (London: John Lane The Bodley Head Ltd., 1923) is something of a refreshing exception - and of volumes on each man to consider fully the similarities between the creations of poet and composer can be seen as constituting another and even more serious case of omission, indeed, of lamentable neglect.

(Dr Bryan N S Gooch, of the University of Victoria, P O Box 1700, British Columbia, Canada, is engaged on the compilation of a catalogue of settings of British literature penned between 1870 and 1970, and would be glad of information.)

## THE MUNCH EXHIBITION IN LONDON

It could almost have been thoughtful South Bank planning that on an evening when one heard the Delius Piano Concerto (John Ogdon/RPO/Groves - January 15th) at the Royal Festival Hall, one might step over and view a Munch exhibition at the Hayward Gallery. This opportunity was exceptional. Outside his native Norway, there is scarcely any collective and representative Munch in European galleries.

Born in 1863 he was close to Delius in age and a friend for over thirty years, as John Boulton Smith traced in a memorable address to the Delius Society some eight years ago. If I dwell on biographical details, it is to suggest comparison with the life and personality, and through them the art, of Delius.

Munch was part of a short, almost simultaneous, flowering of Northern genius, with Grieg, Ibsen and Strindberg. His first stay abroad, in Paris at the age of 22, brought the revelation of French impressionist painting. Until middle age he was often in Paris and Berlin, mixing among the same Montparnasse circle of painters and writers as Delius. The exhib-

ition shows him to be a European figure in the world of art, strong though the Nordic tinges are, especially the landscapes and local scenes. The use of colour is at once arresting. So is the theme of nervous stress - "Anxiety", "Melancholy", "The Scream", "Jealousy", "The Murderer", "The Sick Child", "Death in the Sick Chamber", all in this exhibition. "The Death of Marat" is a haunting image of the killer-woman and is said to reflect an unfortunate similar incident from personal experience in 1902. Munch was exceptionally handsome and never married. He indulged in heavy drinking, which probably led to the severe nervous breakdown in his mid-forties. There is a notable likeness to Delius, although there are some obvious differences.

The house at Grez-sur-Loing was full of Munch reproductions (Eric Fenby tells me that Ken Russell's film in no way exaggerated his fearsome bedroom wallscape). Most of the originals are in the exhibition. One looks in vain for the two lithographs of the composer, "Delius" of about 1920-1 (for me the most revealing portrait before his final incapacity) and "The Composer Delius at Wiesbaden 1922" (an invalid there for the cure). One can, however, view "Dance of Life" (1900), a typical Art Nouveau composition, and think it perhaps no coincidence that Delius rewrote "The Dance Goes On" as "Dance of Life" between 1899 and 1904. Striking too, is "Mountain of Mankind with Zarathustra's Sun" (1910). Munch intensely admired Nietzsche and must surely have discussed "Also sprach Zarathustra" with Delius.

Anyone doubtful whether Munch, as painter and lithographer, not just as friend of Delius, can be worth a visit might be attracted by the successive use, or blending sometimes, of pointillism, Art Nouveau, eroticism, naturalism and symbolism. Confidently tracing Munch influences on Delius may not be valid, but one goes away from the exhibition alerted to listen that much more imaginatively to "Eventyr" and "Arabask". "Song of the High Hills", is less illuminated: Munch tended to stay at fjord level. My own lingering prosaic impression, from Munch's choice of subjects over a long stylistic development, is of the bourgeois Scandinavian milieu, the characterisation and setting of "Fennimore and Gerda", in which neurosis takes over and culminates in tragedy.

The exhibition was from January 12th to March 3rd. A final opportunity for anyone determined to see it will be at the Musée National d'Art Moderne, Paris, from March 22nd to May 12th.

RODNEY MEADOWS.

The radio talk "Delius and Scandinavia" by Christopher Palmer was broadcast again on BBC Radio 3 at 10.30 pm on Thursday March 14th.

## YOU AND YOUR TAPE RECORDER By GILBERT PARFITT

Although we must all agree with Mr Bumble from time to time in thinking that "the law is a ass - a idiot", yet the law exists, and if we do not comply with it we place ourselves in jeopardy.

Which not altogether original thought was aroused in me by the penultimate paragraph of Lyndon Jenkins's excellent article on recordings of the Piano Concerto in the October 1973 issue of the Newsletter (no. 42), where he writes that the "performance can be put very successfully on tape".

There is a good deal of misunderstanding over what may and may not be done by an amateur armed with a tape recorder, and I feel that in the official publication of The Delius Society it is important that a wrong implication should not be given. It seems to me, therefore, that if we are able to state exactly the law of copyright as it affects the use of tape recorders we cannot be accused of circulating misleading information. Some three or four years ago I had occasion to investigate this subject, and what follows is a digest, and I believe an accurate one, of the result of my researches.

## Copyright

These remarks apply only to the recording of copyright works, and as copyright exists for 50 years after the death of the composer or arranger the whole of Delius's output is included. What is more, copyright in the Beecham editions of certain works may well remain in force until 2011. The body representing the copyright owners is usually the Mechanical-Copyright Protection Society Ltd (MCPS) which controls about 90% of all music in common use.

## Sources

There are three sources available to anyone wishing to record a musical work:

- 1. Live performance
- 2. Gramophone records and pre-recorded tapes
- 3. Radio or television broadcasts

#### Licenses

Before a recording from any of these sources may be made an Amateur Recording Licence (price 55p) must be obtained from MCPS. The following restrictions apply to such licenses:

- A. The recording must be made on sound tape only
- B. The work recorded must already have been commercially released on gramophone records
- C. Any recording so made may only be used privately:
  - i. in the home
  - ii. in Amateur Tape Recording and Cine Clubs or Gramophone Societies affiliated to the National Federation of Gramophone Societies (The Delius Society is so affiliated)
  - iii. by judges in amateur recording and cine competitions.

But this is not the whole story. Further conditions are attached, and this is where the main snags arise.

## Live performances

Unless the recording is to be used only in the immediate domestic circle of the recordist permission of the performers or their accredited agent must be obtained. Failure to secure this provides grounds for a legal action under the Dramatic and Musical Performers' Protection Act 1958, as amended in 1963.

## Gramophone records or pre-recorded tapes

Private tape recordings may not be made from these sources FOR ANY PURPOSE unless the licence of the original manufacturer has been obtained. This prohibition applies even if the recording is reproduced only in your own home.

This is the nub of the matter as it concerns the majority of people with tape recorders, and it cannot be too strongly emphasised.

## Radio and television broadcasts

Unless recordings from these sources are used only in the recordist's immediate domestic circle the licence of the broadcasting authority must be obtained.

It should be mentioned that the necessity of obtaining the licences mentioned above is cumulative. For example, a person recording a copyright musical work from a broadcast of a gramophone record and intending to use the tape outside the domestic circle requires all three licences.

#### What to do

In the case of gramophone records or broadcasts the copyright department of the record company or the broadcasting authority should be approached, but the first necessity is to obtain an Amateur Recording Licence. As already stated this costs 55p (including VAT), and application should be made to The Manager, Licensing Department, Mechanical-Copyright Protection Society Ltd., Elgar House, 380 Streatham High Road, London SW16. Applicants should state that they are members of The Delius Society and might with profit ask for a copy of the pamphlet, "Copyright and the amateur recordist", which incorporates an application form. The conditions described above arise mainly from the Copyright Act, 1956, an Act passed at a time when tape recorders were a good deal less common than they are to-day, and it may very well be argued that some of the restrictions it applies are impractical nowadays and, at any rate as far as domestic conditions are concerned, incapable of being enforced. Be that as it may, the object of this article is to set out the present legal position for the benefit of members of The Delius Society in the United Kingdom.

What happens in other parts of the world is another story and may, perhaps, be told by another person.

#### DELIUS AND THE CINEMA

It was quite by force of habit that I turned on the television set on returning from a visit to friends, and happening to tune into the Sunday film, I was enthralled by a few bars of instantly recognisable music before the vision came on.

One of the quieter variations from Delius's "Appalachia", laid out for muted strings was accompanying some tender domestic scenes from an American colour film made in 1946, based on the story, "The Yearling":

Throughout the film there were whole pages of the original Delius scores and for transitional scenes some tastefully composed linking music written in a convincing Delian manner.

The filming technique, the composition and the scene-transition and above all the subtle integration of the music with the emotions of the characters were just right.

The story is a gentle masterpiece telling the story of a family in the mid 1800s struggling for a living in a Florida glade. It tells of the delicate relationship of a father (Gregory Peck) with his small son and the difficulties of growing up in a tough pioneering world of the last century, which readily gives rise to the sort of human emotion in a setting of natural beauty that abounds in "Sea Drift". The music of Delius, comprising selections from "Appalachia" and the Intermezzo from "Fennimore and Gerda", gave just the right background to the story and scenes in this beautiful picture. The setting of the film in this particular spot and atmosphere provided the very essence for a Delian treatment: perhaps Solano Grove itself was not far away from the cameras?

I hope that there are some other members (similar addicts to the Sunday evening film) who also experienced the thrill of delight and recognition in those muted passages. Ther produced and musical director must surely have been Delius lovers to have produced such such a work of art, though I must say that, ever since I first heard "Appalachia" at the . 1946 Festival, I have always felt how well one could use this work as a film score to an American setting, particularly in the old pre-Civil War days of leisurely "Surreys" and sweeping cotton fields. I feel sure it was the negro pathos expressed in their plantation songs handed down from those distant days, that inspired the lovely stuff to be found in the American works.

Actually, I missed the opening the opening minutes and am not able to confirm whether Delius received any credit for the musical score, so it would be interesting to hear from any member who can. [Yes, Delius was credited - Editor.]

Before I turn in I'm going straight back to the record player and my old record of Beecham's on the Fontana label:

H. W. GREGORY.

Atarah Ben-Tovim, principal flautist of the Royal Liverpool Philharmonic Orchestra, was interviewed in a BBC radio programme during March. Whilst admitting that an orchestral flautist did not have the choice of repertoire of a solo player, she added: "but then, one wouldn't have the pleasure of playing Delius's 'Brigg Fair' if one was not in an orchestra".

#### NEWS FROM THE MIDLANDS

#### Friday November 30th 1973

It was not possible to blame the State of Emergency for the late start of the season, and I must accept full responsibility. However, when it did commence, the season started with a bang in the form of Stephen Lloyd who gave a splendid talk on Arnold Bax.

He apologised in advance for his lack of experience in this type of talk and then proceeded to speak with such authority and professionalism that our Branch members are likely to be deterred from competing with him.

The talk was divided into two halves, dealing firstly with Bax's life and secondly with the music of the Symphonies.

In tracing his life, Stephen quoted from Bax's frank and revealing autobiography "Farewell my Youth, following his various love affairs in Germany, Russia and England, his unsucessful marriage and the strong influence which the poetry of W. B. Yeats and all things Irish had upon him. Musical illustrations were from "Tintagel", "In the Faery Hills", "The Happy Forest" and 'The Garden of Fand", and Part One ended in the very different world of the First Symphony.

After a break for refreshments (which were less than usual due to the Chairman forgetting to put out the sausage rolls - possibly carried away into a Celtic twilight?), Stephen dealt with the principal Bax 'fingerprints' to be found in the Symphonies, giving examples from Symphonies Nos. 1, 2 and 3. It was interesting to see how 'fingerprints' such as fanfares, liturgical chorale-like themes, leaping bass-figures etc., kept recurring in these works.

Hitherto, the Midlands Branch could hardly have been described as enlightened so far as Bax or his music is concerned, but we now feel well informed and encouraged to improve our knowledge. How is it that the composer of works such as "The Garden of Fand", "November Woods" and the Second Symphony can be so neglected? Perhaps talks such as this may be the start of a renaissance - while there are enthusiasts such as Stephen Lloyd to preach the gospel there is hope.

Friday February 8th 1974 - "Face the Music"

Whether it was the Damson '67 or the Pear '71 beforehand, or anticipation of the gourmet delights to follow, the majority of a large assembly chez Peter Thorp in Derby on February 8th was comprehensively outfaced by the musical quizardry of its host. Neatly tailored excerpts from a range of mainly orchestral and operatic works, running all too quickly one into another, befuddled our memories and confounded our reasoning. The honoured exceptions were Lyndon Jenkins (whose asides alone cast as many doubts as they solved owing to a somewhat quixotic turn of phrase), and Peter Trotman, who scored well in choral and operatic sections but accountably had not seen American moon-missions on TV, the film "2001", or read Nietzsche in the original German.

Peter Thorp's film society background incidentally necessitated a question or two with wide-screen loading: those who had seen "The Ten Commandments", "Romeo and Juliet", "Death in Venice" or "Clockwork Orange" had a minor advantage.

Delian "Consequences" produced an unlikely romance and a lot of red faces, while a musical journey found the ladies unexpectedly triumphant in map-reading and milometry.

After an adroit orchestral anagram had left a certain French composer largely unravelled, the macabre finale cast us all as coroner to some well-known operatic corpses.

E. E. ROWE.

Our next Meeting has been fixed for May 3rd and will include a performance of Scene 4 of "A Village Romeo and Juliet" for which I have secured the services of two Derby singers; the choir for the Wedding Scene will be composed of members and I shall be rendering the "orchester" on the piano. Whether this ambitious scheme will be a success or a disaster remains to be seen. If you hear that the Midlands Branch has been compulsorily wound up you will know why.

R. B. KITCHING.

The next issue of THE DELIUS SOCIETY JOURNAL will contain an eye-witness account of two little-known performances of "A Mass of Life" with Roy Henderson as soloist, and also that singer's views on the work.

#### VISIT OF MR VERNON HANDLEY TO THE SOCIETY

Members of the Delius Society have reason to be grateful to Vernon Handley, conductor of the Guildford Philharmonic Orchestra, for the frequency with which he includes the works of our composer in his concerts. Many of us in the London and Home Counties area have spent pleasant evenings in the Civic Hall, Guildford, the last being a splendid performance of "A Mass of Life" on May 5th last year. Neither have we failed to notice the occasional Delius work which he manages to slip into his concerts with the BBC Northern and Welsh Orchestras. (The most recent of these being, if I am not mistaken, a performance of the rarely-heard "Fantastic Dance" on the composer's birthday this year.)

It was therefore with high expectations that we anticipated Mr Handley's visit to the Society at Holborn Public Library on 28th November 1973, and the result was one of the most stimulating evenings for a long time. He spoke entirely without notes, and covered a wide range of topics, beginning by declaring his views on Delius as a composer. He is not, Mr Handley feels, a mere late Romantic, to be classed with his contemporaries, and the old cliché that his music is one long expression of regret over the transience of nature, is not the whole story. For Delius is not like the person who picks up a dead rose and says "Oh, how sad, it's dead": this is something we all feel, without having to state it, and there would be no point in an art-form that merely stated the obvious. What Delius does, in fact, is to deliberately whet our appetites by singing of the beauty of some aspect of nature, only to brutally destroy his subject and make us feel the pain of it. In this sense, he is a stark modernist.

As a conductor, Mr Handley showed himself to be very concerned with structure. In "Brigg Fair", for instance, he did not feel that the climax should come at the point where most conductors made it, namely, the variation which includes the tubular bells. This led to a long discussion on the structure of "A Mass of Life". He felt it quite clear that the work was in a double-arch form: each half beginning with a stirring chorus and ending with a quiet one. The climax to Part 1 would appear to be the passage which begins with the contralto's "O Zarathustra"; the problem lies in the absence of any obvious corresponding climax at a similar point in Part 2.

After this, Mr Handley invited his audience to throw questions at him, and this for many people proved to be the most interesting part of the evening. For once the subject of Beecham was raised, it quickly became clear that we were hearing from one conductor who did not revere the old master. I doubt whether many members of the Delius Society thought they would ever live to hear this remark addressed to them

at a meeting: "For every work of Delius that I heard Beecham do, I have heard another conductor do it better". (Readers will recall a letter in our last issue which questioned Mr Handley's lack of tribute to Beecham in his programme-note for the "Mass".) Beecham's inability to 'find his way' through "Le Sacre du Printemps" and his clowning to cover up deficiencies were cited as evidence: clearly Mr Handley shared Toscanini's view of "Il Pagliacco". "If I had as much money, I could afford to make as many mistakes as he made", was the final indictment. Despite several challenges from the floor, the speaker remained good-humoured; there was one point, however, which was not raised. Our guest had earlier admitted to being 44 years old: could he, one wonders, have ever heard Beecham at his best?

CHRISTOPHER REDWOOD.

## CORRESPONDENCE

#### BBC AND DELIUS

I should like to make a point arising from a brief item on page 13 of the Newsletter No. 42. Whilst I should certainly like the BBC to broadcast, uch more of Delius's music, I think that we must be careful not to complain when there is no justification for complaint. The item to which I refer, commenting on Radio 3's "Cross-Section: 1900" broadcast, states "alongside large chunks of Reger and Szymanowski, Delius was represented by - wait for it. - the old mono recording of 'The Violet', sung by Joan Stuart".

Well, according to the list of works compiled by Delius Society member and Assistant Archivist to the Delius Trust Robert Threlfall, and published as an appendix to the latest biography of Delius, by Delius Society member Alan Jefferson, the only works completed by Delius in 1900 were - wait for it. The Violet and "Autumn". So the BBC in fact broadcast 50% of the works completed by Delius in that year. Moreover, on July 17th, the "Cross-Section: 1899" included "Paris", and on November 11th "Cross-Section:1902" included "Appalachia" - two major works: while "Cross-Section: 1912" (September 25th) included "On Hearing the First Cuckoo in Spring" - again, the only work actually completed in 1912. Surely we cannot justly complain of - or even hint at - unfair treatment for our composer in this particular series, at least not since Mr Ponsonby took over from Sir William Glock. 1973 was, in fact, the year which, on Radio 3 alone, has given us more Delius by far than any other year since his centenary. Nevertheless, Delius is still relatively neglected.

It is true that the post-Glock era has already shown signs of being fairer not only to Delius but to other British composers of the first half of the twentieth century. It is also true that Delius has been much more favoured than Holst, (though no doubt the latter will receive a boost this year). It might appear unwise and unreasonable to complain to or of the BBC when we have had in 1973, broadcasts of "A Mass of Life", "A Village Romeo and Juliet" and "Hassan", plus "Sea Drift" (3), "Appalachia" (2), "The Song of the High Hills", the Cello, Piano and Violin Concertos (twice each, all the string sonatas, "Brigg Fair "(5), "In a Summer Garden"(3), "Florida Suite" and "Over the Hills and Far Away" (twice each), "Paris" and "Eventyr", to say nothing of a large number of minor works, including part-songs. Moreover we have had, for the first time for years, not merely a birthday concert, but virtually a birthday weekend; and the anniversary of his death was also marked, thanks to Miss Palmley, by a broadcast of his Piano Concerto. Yet against that there has been the notorious three-year exclusion of Delius from the Proms. Again, he has not appeared on his own in "This Week's Composer" since March 1966 (he shared a series with Holst round about 1968/9, and he appeared briefly as one of a large number of allegedly minor composers in the late 1960s). Normally his works just seem to other composers are featured, or have a series of programmes dealing appear, where with their music. There is surely room for a comprehensive series of, say, his choral music. After all, he wrote eight major works for chorus and orchestra, but we have never had more than five broadcast in any one year. In fact, since the Music Programme began in earnest in 1965, "Songs of Farewell" has been once only (in 1967) and "The Songs of the High Hills" only twice. What I have in mind is a complete survey of his mature choral works, including his part -songs from "Craig Ddu" onwards, with a BBC Music Guide - by, say, Deryck Cooke, or even Michael Kennedy - to accompany it. Alternatively, it might be possible to give an equally comprehensive series of programmes containing his tone poems, from "Paris to "A Song of Summer", perhaps starting even earlier with "Florida". Of course, it would be interesting to hear once - if only to reject immediately as unrepresentative - compositions such as "Hiawatha", "Sur les Cimes" and the song-cycle "Maud".

I have it in mind to write to the BBC in the near future to suggest a more systematic approach to Delius's music along these lines. I may even suggest, on the 40th anniversary of their deaths, an Elgar/Delius series, to link up with the Holst centenary broadcasts. Unfortunately, despite the birthday programme, 1974 has not started so well. Nevertheless, let us beware of criticising without good reason.

Liverpool

A. G. Lovgreen.

Editor's Note: Mr Lovgreen is, of course, absolutely right in pointing out my error over the "Cross Section: 1900" broadcast. I cannot say more as my mouth is too full of humble-pie: Our thanks also to the writer for his interesting breakdown of Delius broadcasts in 1973.

#### "A MASS OF LIFE"

I also am delighted to receive the "Newsletter" in the new format. But allow me to make some remarks in respect of Mr Peter Longhurst's letter in the last issue, concerning early performances of "A Mass of Life".

Please let us not forget that in the years 1909 and 1911 Professor Dr Hans Haym in Elberfeld (today a part of the city of Wuppertal) did at least as much for our beloved Delius as Sir Thomas Beecham did in later years. Professor Haym was the first conductor in Germany (perhaps the first on the continent) to perform the complete "Mass of Life" (with the Elberfelder Gesangverein, founded in 1811), long before Gustav Mahler or any other conductor did so.

Wuppertal, West Germany.

Marie-Luise Baum.

Editor's Note: Frau Baum's study of Hans Haym is published in "Beitrage zur Geschichte und Heimatkunde des Wuppertals, 17, Wuppertaler Biographien, 9", published by Born-Verlag, Wuppertal, 1970.

Haym's championship of Delius dated from 1897, lasting until shortly before the first world war. Readers are also referred to Dr Lionel Carley's article "Hans Haym: Delius' Prophet and Pioneer", published in "Music and Letters" Vol. 54 No. 1, January 1973, and available from the publishers, Oxford University Press, 44 Conduit Street, London W1.

#### GREZ REPEOPLED

I was glad to read Alan Jefferson's "Grez Repeopled" and see the technical improvement (among other innovations in the Newsletter) that enabled the reproduction of the photograph of those artists in 1877.

As Mr Jefferson says, Madame Courmes identified for us on separate occasions the members of the group in this photograph. But either her information or her memory was at fault, and quite coincidentally and within a week or so of each other, both Mr Jefferson and I came across copies of Will Low's book, which demonstrated that this was so. Alas, this was after the publication of the Master Musicians' "Delius".

Where I should perhaps put the record straight is in Mr Jefferson's mentioning that I "at once corroborated the names as correct". This would in fact have been slightly presumptuous on my part since I had precious little idea of the actual physical appearance of the majority of figures identified by Madame Courmes and was therefore in no better a position to corroborate identities than any of us presumably would have been.

What I was able to say was that the names given to me by Madame Courmes were identical to those proposed for the photographic caption in the Master Musicians book, and I had no reason at the time to dispute her knowledge of the circle of artists in which her own mother and father moved. This is rather different from guaranteeing her names to be correct.

London

Lionel Carley.

A projected performance of "A Mass of Life" by the New Philharmonia Orchestra and the Bruckner-Mahler Choir under Joseph Pilbery in Southwark Cathedral on July 13th now seems unlikely to take place. This is due to the choir's inability to meet such a commitment during the holiday period. Mr Pilbery, however, is still keen to perform the work, and we look forward to hearing what must surely be the first performance of the "Mass" within sanctified walls.

## Anecdote

As some members are aware, the first issue of the new-style Newsletter coincided closely with the birth of the Editor's son. At the subsequent London meeting of the Society, the Editor is discovered holding a copy of Newsletter No. 41.

1st member: "Congratulations on the birth of your son, Christopher:"

Editor: "Thank you very much. I....."

2nd member (approaching; he has apparently heard part of the conversation): "Yes, indeed, may I add my congratulations, too? I suppose you are now busy gathering material for the next one?"

Editor, perplexed, requests a strong cup of tea.